

PONCE

Guitar Works

Werke für Gitarre

Urtext
(Hoppstock)

GA 544





Edition Schott

Guitar Archive · Gitarren-Archiv

Manuel Ponce

1882 – 1948

Guitar Works

Werke für Gitarre

Urtext

Edited from the Sources by /
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Tilman Hoppstock

GA 544

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Introduction

The Mexican composer Manuel Maria Ponce (1882 – 1948) was forty-one years old when he first heard Andrés Segovia perform in a concert in Mexico City. Immediately filled with enthusiasm, he dedicated his first piece for guitar, the *Sonata Mexicana*, to the then already famous Spanish virtuoso. Over the next twenty-five years, until his death in 1948, Ponce composed over twenty substantial works for the guitar, including sonatas, variations, over thirty preludes, several pieces of chamber music featuring the guitar and a guitar concerto.

Ponce, who wrote a series of bitonal and impressionistic works for the piano, reflected a variety of different styles in his musical language for the guitar. In the two sonatas "clásica" and "Romantique" he fulfilled Segovia's wish and copied the style of music of other eras. While one of the sonatas has classical elements woven into it (Hommage à Fernando Sor), the other clearly contains material from works influenced by Franz Schubert. The *Sonatina* and *Thème varié et Finale* may be considered alongside a few other pieces (Sonata III, Folias Variations, 24 Preludes) as Ponce's major works for the guitar – music whose specific sounds can also be found in his piano music, while taking account of the idiom of the guitar. These are the works that give expression to Ponce's quintessential musical language.

Ponce composed most of his guitar works during the years he spent in Paris (1925 – 1932). Almost all the works from this period were published by Schott immediately after their first performance and were the result of intensive collaboration by the composer with Andrés Segovia, who may have had considerable influence on many of the pieces. As we can see today, there are some significant differences between the later printed editions and the autograph manuscript of each of the pieces. It is generally difficult to assess to what extent these alterations were made by Ponce himself, or whether Segovia was involved in making the changes. When the sources are compared, though, it is legitimate to wonder why so many details of the original versions were not included in the printed editions.

In this instance we are dealing with four different kinds of manuscript score. For the *Sonatina* we have a clean version that may have been prepared for publishing. The manuscript fragment of the *Sonata clásica*, on the other hand, gives the impression of being a first draft, a sketch whose final form has not yet been determined. *Thème varié et Finale* also appears to be a rough draft. Here all the ideas in the composition seem more fully developed, though, and properly worked through, in spite of various corrections. The *Sonata Romantique* with its well-ordered appearance looks more like the manuscript of the *Sonatina*. Unfortunately the last movement is missing here, though: it must have been lost, and only survives in Segovia's printed edition.

As far as we know at the moment, only one manuscript score by the composer exists for each of the four pieces, and these are sometimes fragmentary; we do not know of any other second or third autograph examples in manuscript. The present printed edition is based entirely upon Ponce's manuscript scores. In some instances of ambiguity I have used the printed versions published by Schott for purposes of comparison. In order to provide for an unabridged performance of all four works, in the case of the *Sonata clásica* and the *Sonata Romantique* those movements missing from the manuscript score have been drawn from previously published editions dating from 1929 (revised 1957) and revised by the editors. It is also worth mentioning a complete edition of Ponce's guitar works that was published in 2000, edited by the Mexican guitarist Miguel Alcázar with the title "Obra completa para guitarra de Manuel M. Ponce. De acuerdo a los manuscritos originales" (published by Conaculta, Ediciones Étoile, Mexico). According to the editor, all the works contained there were based on manuscript versions by Ponce. Five pieces or groups of pieces were printed in facsimile, while all the rest were set afresh for printing. There are explanatory commentaries in Spanish and English, as well as passages taken from letters written between Ponce and Segovia.

With regard to the works published here, the editorial report that follows frequently makes reference to the edition by Alcázar, as in many instances it adopted details from the later edition printed by Schott that differ from Ponce's autograph score – sometimes complete passages or even a whole movement (*Sonata clásica*), while phrase marks are more or less totally ignored. While it is laudable that this publication makes important information available to us, its many unexplained features raise a series of questions which can only be answered with reference to the facsimile versions of Ponce manuscript. From here on the generally well-known printed versions published by Schott will be referred to as Segovia versions, for the sake of simplicity. The following abbreviation is used: ms. = manuscript

At this point I offer heartfelt thanks to the following people for their help in the completion of this project: Angelo Gilardino, who made copies of the manuscript scores available to me, Hubert Pradel for his untiring work as a proofreader, Miguel Alcázar, who kindly sent me his edition of the music, Dr. Rainer Mohrs, editor in chief at Schott, Bernd Goldau and Walter Schumacher-Löffler.

The original versions of the *Thème varié et Finale* and *Sonatina* are on the CD "Manuel Ponce: Variations & Sonatas" performed by the editor of this volume and released by Signum (*Signum X114-00, Vertrieb Note 1, Heidelberg*).

Tilman Hoppstock
English translation Julia Rushworth

Thème varié et Finale

Manuel Ponce
1882-1948

Andante un po' mosso

Andante un po' mosso

5

9

p

f

p

rall.

The first system of the 'Andante un po' mosso' section consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and a single eighth note. The second staff starts at measure 5 and features a triplet of eighth notes marked with an accent (>) and a forte (*f*) dynamic. The third staff starts at measure 9 and includes a piano (*p*) dynamic and a 'rall.' (rallentando) marking. The music is characterized by a slow, spacious feel with a mix of chords and melodic lines.

Vivo (I)

Vivo (I)

13

17

21

f deciso

rall.

a tempo

espress.

dim.

poco rall.

pp

The 'Vivo (I)' section begins at measure 13. The first staff shows a forte (*f*) and 'deciso' (decisive) dynamic with a series of eighth-note chords. The second staff, starting at measure 17, includes a 'rall.' marking followed by 'a tempo'. The third staff, starting at measure 21, features 'espress.' (espressivo) and 'dim.' (diminuendo) markings. The section concludes with a 'poco rall.' marking and a pianissimo (*pp*) dynamic. The tempo is lively, with a focus on rhythmic drive and expressive phrasing.

Agitato (II)

Agitato (II)

25

31

p

cresc.

f

The 'Agitato (II)' section begins at measure 25. The first staff starts with a piano (*p*) dynamic and a series of eighth-note chords. The second staff, starting at measure 31, includes a 'cresc.' (crescendo) marking and a forte (*f*) dynamic. The music is characterized by a fast, agitated tempo with a strong rhythmic pulse and increasing intensity.

37

43

f

rall.

Molto più lento (III)

49

p

espressivo

55

rit.

62

p

pp

Allegro moderato (IV)

69

73

cresc.

76

f *espressivo* *meno f*

79

dim.

rall.

Allegro appassionato (V)

82 *p*

85 *f*

88 *rall.*

91 *dim.* *rit.* *pp*

This musical score for 'Allegro appassionato (V)' consists of five staves of music. The first staff (measures 82-84) features a piano (*p*) dynamic and a series of chords. The second staff (measures 85-87) shows a forte (*f*) dynamic with a crescendo. The third staff (measures 88-90) is marked *rall.* (rallentando) and includes a decrescendo. The fourth staff (measures 91-93) is marked *dim.* (diminuendo) and *rit.* (ritardando), ending with a *pp* (pianissimo) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Molto moderato (VI)

94 *p* *cresc. et accel.*

97 *f* *dim.*

100 *cresc.* *dim.* *rall.* *p*

This musical score for 'Molto moderato (VI)' consists of three staves of music. The first staff (measures 94-96) begins with a piano (*p*) dynamic and a *cresc. et accel.* (crescendo and acceleration) marking. The second staff (measures 97-99) starts with a forte (*f*) dynamic and includes a decrescendo (*dim.*). The third staff (measures 100-102) features a *cresc.* (crescendo) marking, followed by a decrescendo (*dim.*), a *rall.* (rallentando) marking, and ends with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

Vivo con anima (VII)

104 *f* *3*

107 *3* gestrichen (v. Ponce?)
tilt (by Ponce?)

110 gestrichen (v. Ponce?)
tilt (by Ponce?)

113 *3* gestrichen (v. Ponce?)
tilt (by Ponce?)

rit. *p*

This musical score for 'Vivo con anima (VII)' is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins at measure 104 with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff starts at measure 107 and includes a slur over a triplet of eighth notes with the annotation 'gestrichen (v. Ponce?) tilt (by Ponce?)'. The third staff begins at measure 110 and also contains a triplet of eighth notes with the same annotation. The fourth staff starts at measure 113 and features a triplet of eighth notes with the annotation 'gestrichen (v. Ponce?) tilt (by Ponce?)'. The section concludes with a deceleration (*rit.*) and a piano (*p*) dynamic marking.

Molto moderato, ma energico (VIII)

116

118

121

124

127

This musical score for 'Molto moderato, ma energico (VIII)' is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins at measure 116. The second staff starts at measure 118. The third staff begins at measure 121 and includes a triplet of eighth notes. The fourth staff starts at measure 124. The fifth staff begins at measure 127 and concludes the section with a final chord and a whole rest.

Energico (IX)

129 *f* *arm. ?* *p* *f* *p* *(arm.)*

133 *f* *(arm.)* *p* *f* *p* *(arm.)*

137 *f* *p*

141 *f* *p*

145 *dim. e rall.*

Piu tosto moderato (X)

149 *p*

152

155 *f*

158 *p*

gestrichen (v. Ponce?)
tilt (by Ponce?)

FINAL

Vivo scherzando

161 *f deciso*

168 *un po' a capriccio* *f* *a tempo*

175 *f* *p*

182 *f* *p*

189 *f* *p*

196 *evtl. gestrichen (von Ponce?)*
possibly tilt (by Ponce?)

203 *f*

210 *p* *f* *p*

217 *poco rall.* *a tempo* *ff* *p*

224

231

p subito

238

245

254

263

rit. *a tempo* *f*

271

un po' rubato

278

a tempo *f* *p*

285

f *p* *rit.* *a tempo*

292 *espressivo* *f* *p*

300

308

316 *)

324 *)

332 *)

340

349

357

*) siehe Kritischer Bericht/
see critical notes

Appendix I

Finale ab Takt 299 (erste Fassung)

Finale from bar 299 (first version)

Piu Vivo

299

decresc. e un po' rit. ----- 3 ----- *f*

305

f

311

cresc. *f*

317

3

324

f

331

ff *f*

Paris 8 junio 1926

Appendix II

Nuevo Final Takte 331-340 (ersetzt durch Takte 331-334)

Nuevo Final bars 331-340 (replaced with bars 331-334)

331

336

Sonata clásica

(Hommage à Fernando Sor)

Manuel Ponce
1882-1948

Allegro

5

9

13

17

21

26

31

*) siehe Kritischer Bericht/
see critical notes

This musical score is for guitar, spanning measures 36 to 67. It is written in treble clef with a key signature of one flat (B-flat). The time signature is 8/8, indicated by a stylized '8' in a circle. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. Chords are indicated by vertical lines with note heads. Measure 36 features a triplet of eighth notes. Measure 40 has a triplet of eighth notes. Measure 44 includes a first ending bracket. Measure 48 includes a second ending bracket. Measure 50 has a triplet of eighth notes. Measure 54 has a triplet of eighth notes. Measure 58 has a triplet of eighth notes. Measure 63 has a triplet of eighth notes. Measure 67 has a triplet of eighth notes. The score is presented on a single page with a white background and black ink.

36

40

44

48

50

54

58

63

67

71

76

80

84

88

92

96

100

104

71

76

80

84

88

92

96

100

104

108

112 *)

116

120

124

128

132

135

138

*) Takte 112-113 siehe Kritischer Bericht/
bars 112-113 see critical notes

Andante

ab Takt 13 Segoviafassung:
up from bar 13 Segovia version:

13

18

23

28

33

f *p* *p* *f*

**)*

*) siehe Kritischer Bericht/
see critical notes

38 *ritard.* *tempo* 21

42 *legato*

45

48 *rit.*

52 *arm. 8*

III

Ménuet

(Segoviafassung / Segovia version)

pizz. *p*

grazioso

5 1. 2. *leggero*

9 *pp* *f* *pp*

14 *f* *p*

19 *ff* *p*

25 *ten.* *tempo* *f* *pizz.* *p*

30

35 ^{*)} *f* *rit.* *Fine*

TRIO

41 *p* *a piacere*

47 *p*

53 *rit.* *tempo*

59 *rit.* *tempo*

D. C. al Fine

^{*)} siehe Kritischer Bericht/
see critical notes

IV

(Segoviafassung / Segovia version)

Allegro

6

13

19

26

33

39

46

p

f

(*z*) (*7*)

53

60

66

73

78

82

87

93

The musical score is written for a single melodic line in treble clef. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/8. The score is divided into nine staves, with measure numbers 53, 60, 66, 73, 78, 82, 87, and 93 marking the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and ties. The key signature remains consistent throughout the page.

99

Segovia: Flageolet A (5. Saite)
Segovia: harmonic A (5th string)

105

111

(z) (y)

118

125

132

138

rit. *tempo*

f *p* *p*

143

accel.

ff

156



163

Example 163

[illegible]

177



190

Musical score for 'The Rose Tree' (190). The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The score includes various musical notations such as beams, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

197

À Andrés Segovia

Sonate Romantique

(Hommage à Schubert)

27

Manuel Ponce
1882-1948

I

Allegro non troppo, semplice

Guitare

5

9

13

17

21

25

29

p *f* *sf* *p* *f* *cresc.* *cresc.* *p*

scherz.

33 *p*

36 *cresc.*

39 *ff* *p*

43

47

51 *p*

54 *animando* *p* *f*

58 *sempre agitato*

61 *accel. e cresc.*

63  *calmo espress.*

66

Measures 66 and 67 of the musical score. Measure 66 features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. Measure 67 continues the melody and accompaniment, ending with a final chord in the bass.

69  *cresc. ed accel.*

72 *calmo*

75 **Poco piu mosso**

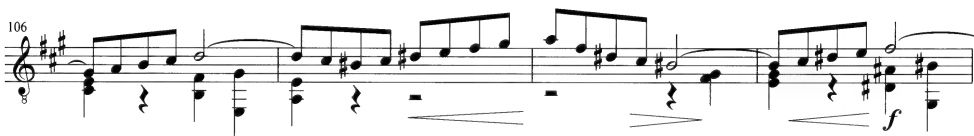
77

79 

83

8

f



118

p

122

126

p

130

f

134

137

cresc. - - - ed animando *ff*

140

p

145

poco rall. *a tempo*

149

pp

Detailed description of the musical score: The score consists of nine staves of music. Measures 118-121 show a piano introduction with arpeggiated chords and a moving bass line. Measures 122-125 continue with similar textures. Measures 126-129 introduce a more active melody in the right hand. Measures 130-133 feature a rapid sixteenth-note run in the right hand. Measures 134-136 continue with this active texture. Measure 137 begins a triplet of eighth notes, followed by a crescendo and acceleration. Measures 138-141 show a return to a more sustained texture. Measures 142-144 continue with a steady bass line and active right hand. Measures 145-148 show a slight deceleration ('poco rall.') before returning to the original tempo ('a tempo'). Measures 149 ends with a very soft ('pp') chordal texture.

II

Andante

p

5

9

f *p*

13

f *passionato* *calmo*

17

f

21

p

26

31

f

36

41

45

49

53

57

61

65

69

p *pp* *f* *p* *f* *p* *pp* *pp*

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music is organized into measures, with measure numbers 36, 41, 45, 49, 53, 57, 61, 65, and 69 indicated at the start of their respective staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *p* (piano), *pp* (pianissimo), and *f* (fortissimo). The piece concludes with a final chord in measure 69.

III
Moment Musical

Vivo

8 *p* *f*

7

14 *f* *p*

21

27 *f*

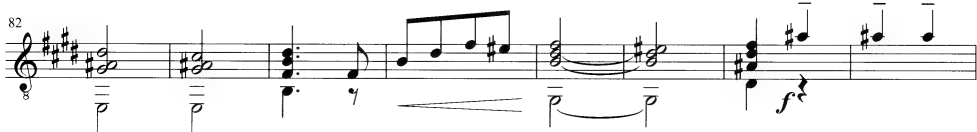
33

39 *f*

45 *p* *p*



Piu lento



D.C.
fin' a ♩ *Doppo Coda*

Coda



IV

(Segoviafassung / Segovia version)

Allegro non troppo e serio

Musical score for guitar, Segovia version, titled "IV" and "Allegro non troppo e serio". The score is in C major, 2/4 time, and consists of 27 measures. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, *ff*, and *p subito*. The tempo is marked "Allegro non troppo e serio".

The score is divided into systems of five measures each, with measure numbers 6, 11, 15, 18, 21, 24, and 27 indicated at the beginning of their respective lines. The key signature has one sharp (F#), and the time signature is 2/4.

The first system (measures 1-5) begins with a forte (*f*) dynamic. The second system (measures 6-10) includes a piano (*p*) dynamic. The third system (measures 11-14) also includes a piano (*p*) dynamic. The fourth system (measures 15-17) includes a piano (*p*) dynamic and the instruction "il basso ben marcato". The fifth system (measures 18-20) includes a piano (*p*) dynamic. The sixth system (measures 21-23) includes a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The seventh system (measures 24-26) includes a piano (*p*) dynamic and the instruction "p subito". The eighth system (measures 27-29) includes a piano (*p*) dynamic.

30

32

34 *rit.*

Tempo, scherzando

36

40 *p*

44

48 *cresc.*

52

This musical score is for a piano piece, spanning measures 30 to 52. The notation is in treble clef with a key signature of two sharps (F# and C#). The time signature is 8/8. The score is divided into systems of four measures each. Measures 30-33 show a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with quarter and eighth notes. Measure 34 is marked *rit.* (ritardando). Measure 35 is the first measure of a new section marked **Tempo, scherzando**. Measures 36-39 continue the melodic and bass patterns. Measure 40 is marked *p* (piano). Measures 41-43 show a continuation of the melodic line. Measure 44 is a rest for the melody, with the bass line continuing. Measures 45-47 show the melody returning. Measure 48 is marked *cresc.* (crescendo). Measures 49-51 show a continuation of the melodic line. Measure 52 is the final measure, ending with a double bar line.

56

60

64

68

72

76

80

84

f

ff

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The notation is in treble clef with a 3/8 time signature. The score is divided into measures, with measure numbers 56, 60, 64, 68, 72, 76, 80, and 84 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics are indicated by 'f' (forte) at measure 56 and 'ff' (fortissimo) at measure 80. The score includes various musical notations such as slurs, ties, and phrasing slurs. The piece concludes with a final chord in measure 84.

arm. 12 (Segovia)

88 *f* *p* *p*

91

94 *f*

97 *ff*

100 *pp* *f*

103 *p*

106

108

*) siehe Kritischer Bericht/
see critical notes

scherz.

110

114

117

f

121

124

127

132

sempre f

137

ff

This musical score is for a scherzo, indicated by the tempo marking 'scherz.' at the top. It consists of eight staves of music, numbered 110 through 137. The key signature is two sharps (F# and C#), and the time signature is 8/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings are present throughout: 'f' (forte) appears at measures 117 and 127, 'sempre f' (always forte) is written below measure 132, and 'ff' (fortissimo) is written below measure 137. The music features a mix of melodic lines and harmonic accompaniment, with some measures showing complex rhythmic patterns and others showing more sustained chords or single notes.

142

p

f

149

f *accel. cresc.*

156

f *f* *p* *p* *f* *f* *p*

163

f *f*

169

172

174

dim.

176

ff

Sonatina

Manuel Ponce
1882-1948

Allegro non troppo

I

Guitarra
6 - en RE

8

17

26

35

44

53

62

71

f

p

f

p

rit. - - -

a tempo

Piu lento

a tempo

pp

cresc. ed animando

1. 2.

79

86

94

103 *animando*

111 *f*

118 *f* *p*

126 *cresc. sempre*

134 *f*

142 *f*

150

158

166

175

183

192

p

Piu lento

201

a tempo

209

218

*) siehe Kritischer Bericht/
see critical notes

II

Andante

*p**animando e cresc.**f**p espress.**attaca il finale*

III

Vivace

*f con allegrezza**(rasgueado)**sempre f ed in tempo*

This musical score is for guitar, spanning measures 1 to 50. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Vivace' and the dynamics include 'f con allegrezza', '(rasgueado)', and 'sempre f ed in tempo'. The score features various guitar techniques such as triplets, rasgueado (strumming), and dynamic markings like crescendo and decrescendo. The measures are numbered 1, 8, 15, 22, 29, 36, 43, and 50.

47

63 *meno più lento*

64

71

78

85

92

99

106 *f (rasgueado)*

112 *f (rasgueado)*

(*rasg.*)

118

124

130

136

142

149

156

163

ff

sempre f ed animando

ff *rall . . .* *ff*

Paris, Dic. 1930

Detailed description of the musical score: The score consists of nine staves of music. The key signature has one sharp (F#). The time signature is 3/8. The music begins with a triplet of eighth notes. There are several measures with triplets of eighth notes. The dynamics range from *ff* (fortissimo) to *f* (forte). The piece concludes with a *rall.* (rallentando) marking and a final *ff* chord.

Critical Notes

Thème varié et Finale

The manuscript used as the basis of this edition originated in 1926 and, judging by the hurried style of writing and many corrections, it may have been the first time the work was written down. There is no other original version by Ponce in existence, though according to Miguel Alcázar there is a manuscript version by Andrés Segovia which shows the piece in a new guise and precisely matches the familiar details of the printed version published by Schott in 1928. The first eight bars of the theme and of each variation have repeat marks, in contrast with Ponce's autograph manuscript. Four variations have also been deleted; the so-called manuscript version published by Alcázar in 2000 does not reproduce every detail of Ponce's manuscript exactly, and does not include a reproduction of Variation (VIII). Segovia uses the altered sequence of movements: theme, V, VI, IV, II, VII, III, Finale; numbers I, VIII, IX and X are omitted.

Here a few important points should be noted. As well as indications of mood and tempo, the manuscript also allocates Roman numerals to the individual variations (initially marked as "Var. I", "Var. II", "Var. III", and later – as far as we can tell – just given Roman numerals). To what extent these numerals were chosen by Ponce himself is difficult to say, at least from Variation IV onwards. In any case, it is worth noting that after number VIII the composer added another variation of similar character, which also had number VIII written over it. The similarity of their descriptions, "*Molto moderato, ma energico*" (VIII,1) and "*Energico*" (VIII,2), and the fact that all the variations otherwise differ far more distinctly from one another admit two logical conclusions: either Ponce did not like the first version of this variation and added a second version, or else he originally wrote two similar variations, of which only one was to be included in the published version. A third, less likely possibility is that Ponce really did intend to include two very similar variations, and their apparently illogical identical numbering must then have been added subsequently by someone else (here we call Var. VIII, 2 No. IX and the last variation – where the number cannot be verified as someone has written over it later – No. X).

To carry speculation about the history of the *Thème varié et Finale* further, one might suppose that Andrés Segovia produced a finished version straight away after receiving this manuscript: i.e. the Segovia manuscript, which has survived to this day and which was then published. Is it possible that another "finished" manuscript version by the composer originally constituted an important link between such diverse documents? It also has to be pointed out that the final section of Ponce's autograph score has two completely different endings from bar 299 onwards (39 bars in the first – later deleted – version and 67 bars in the newer version, containing no indications of dynamics). Why Miguel Alcázar only used the older, shorter version in his printed edition remains a mystery. This additional final section, with "*NUEVO FINAL*" written above it, also contains further corrections by Ponce (see Appendix II). The same "*NUEVO FINAL*" version was also used for the Schott edition published in 1928.

The differences between this manuscript and the Segovia version, besides the discrepancies already mentioned, mainly consist in the simplification of chords (in a few instances, as for example in the "*Agitato*" variation, notes have been added) or shortening of rapid running passages (as in Var. VII) and in further changes made to the final movement (for example bars 289-290, with notes changed in bars 248, 265-268 and other places). A difference from the autograph score appears in Variation No. VII ("*Vivo con anima*"), entitled "*Vivace*" (No. V) in Segovia's version. The term "*FINAL*." used in the ms. was changed to "*FINALE*" for Segovia's version.

Here are a few more comments on the present printed edition:

Unless otherwise stated, where notes appear in smaller print it means that these were marked in the ms. but are not technically possible on the guitar. In Variation VII ("*Vivo con anima*") the notes in brackets were crossed out in the ms. (by Ponce himself?), but have been included here because they suggest an interesting interpretation. In contrast, the d⁴ (soprano, 1st beat) that was crossed out only appears in smaller print, as it does seem to be a less satisfactory option. The bar numbers used here (from 1 to 365) do not appear in the manuscript.

Detailed Notes

- 38 soprano, 5th quaver, error: c instead of c[#] (accidental omitted)
- 45 bass, 2nd dotted crotchet F might also be an A (difficult to read)
- 52–56 illegible (only the rhythm in the upper parts can be identified)
- 59–64 not legible (here Segovia's version has been adopted)
- 68 errors in soprano and bass: both have quaver rest instead of crotchet rest
- 76 middle part, 6th semiquaver: accidental omitted, probably should have been g[#] (amended)
- 77 bass, 1st beat: here a rest has been inserted; in ms. only three dots can be seen (possibly an F⁷?); Segovia and Alcázar both give the note B
- 77 soprano, penultimate semiquaver, note a has natural sign omitted
- 87 soprano, fourth note, in fact quaver a[#] (!), Segovia gives note as a (as in bar 86)
- 93 bass, 2nd beat, crotchet rest inserted
- 94/95 beams over quavers probably added later (here adopted)
- 109–111 triplet signs also omitted in ms.
- 113–114 triplet signs also omitted in ms.
- 109, 112–114 notes deleted in the ms. have been included again here
- 110 bass, 3rd beat, low F, probably crossed out and put an octave higher (adopted here)
- 117 soprano/bass, 2nd beat, second semiquaver, natural sign (for f in octaves) omitted
- 120 bass, 2nd beat, second semiquaver, natural sign (for a) omitted
- 130, 132 "arm.?" and "(arm.)" indicate alternative suggestions by the composer for playing harmonics
- 134–135 "arm.?" and "(arm.)" indicate alternative suggestions by the composer for playing harmonics
- 138 error: soprano, quaver rest and quaver b instead of crotchet rest and crotchet b
- 138 bass, 3rd beat, crotchet rest missing (here added)
- 148 soprano, 3rd beat, crotchet rest missing (here added)
- 158 bass part, originally C, g, b^b, c; later improved to C, b^b, d, b^b (adopted in this form)
- 161 movement heading FINAL. instead of FINAL
- 183 soprano 2nd quaver, c instead of c[#] (accidental omitted)
- 192 bass, C instead of C[#] (accidental omitted)
- 200 3rd beat, quavers g[#], b probably deleted (difficult to read)
- 208 soprano, 3rd beat, clearly d[#] (and adopted as such); Segovia gives c[#]
- 221 bass note B (or is it E?), difficult to read, set very low, but only one auxiliary line can be seen clearly
- 233–234 bass pedal note 4 x F changed to F, C, f, f (adopted as such)
- 237–238 bass notes G[#], A subsequently put an octave lower (adopted here)
- 239 "Pasage" (?) is written faintly below the bar, which might indicate that the rest of the bass notes in bars 239–244 should also be moved down an octave
- 295 bass, quaver E deleted (here left in)
- 297 bass, quaver B^b (!) deleted (replaced with a quaver E in this printed edition)
- from 299 until the end (bar 365) new version "NUEVO FINAL" instead of the old version (see Appendix)
- 298, 309 triplet signs omitted
- from bar 317 triplet signs omitted
- 321 originally only chord on 1st beat was included; bass note semiquavers B, C and quaver B were added later, as well as bass note B in bar 322; two ties marked in ms.: soprano, dotted crotchet b (bar 321) to b (bar 322) and bass/middle part exactly between the quaver B/d[#] (bar 321) to the bass note B (bar 322). This does not permit any definitive interpretation. Several variant notations are conceivable: slurs below the note might stand for the middle notes in the chord or relate to the bass note B (bar 321–322). In that case the slur should begin on the 3rd beat (bar 321).
- 331 to 334 these bars in the "NUEVO FINAL" were added by Ponce, while 10 other bars were deleted (see Appendix II)
- 331 to 334 only the upper part was set; bass chords have now been added by the editor to match the earlier version.

Sonata clásica

The *Sonata clásica*, composed between December 1927 and January 1928, exists in two versions. The complete four-movement work only appears in the score published by Schott (1929, with an identical reprint in 1957, entitled *Sonata clásica, Hommage à Fernando Sor*). A manuscript version by Ponce contains only the first movement in a complete version and the first twelve bars of the second movement (without a title for the movement). The versions in the first movement are so dissimilar that one might be talking about a different piece when comparing the two versions. Bearing in mind the numerous corrections made by Ponce himself to this manuscript, this could be a draft manuscript that possibly does not yet represent the final version of the first movement. In any case – as so often – we also do not know which of the many subsequent changes are due solely to Segovia's suggestions, so it may be difficult to determine which of the two is the better version. The so-called manuscript version by Ponce published by Miguel Alcázar evidently relies on the Segovia version with such confidence that the manuscript itself is ignored completely. Only the twelve-bar fragment of the second movement has been adapted to some extent to match the autograph score.

In the autograph score there is a title "(*de la Sonata Clásica a.v.*)" to the right of the middle of the page, as well as the tempo indication "*Allegro*" (on the left over the beginning of the first movement). Since the handwriting differs so clearly between the two – "*Allegro*" is distinctly recognisable as Ponce's handwriting – someone else may have added the title in brackets. Segovia's printed version is called "*Sonata clásica*".

The manuscript of the first movement contains 141 bars (not including the first three bars to appear in brackets); Segovia's printed version has 157 bars (also without counting the first group in brackets). Details follow of the most important discrepancies and correlations between the manuscript and Segovia's version (the printed version). In the list that follows octave doubling (sometimes of whole passages), different rests and the addition or removal of individual notes are considered as broadly matching the original score:

5–12 (ms.)	appear in Segovia as bars 5–15, newly composed
13–18 (ms.)	largely identical to bars 16–21 in Segovia
19–25 (ms.)	in Segovia replaced with newly-composed bars 22–32
26–95 (ms.)	largely identical to bars 33–102 in Segovia
96–103 (ms.)	as in section 1, these appear in Segovia as bars 103–113, newly composed
104–109 (ms.)	largely identical to bars 114–119 in Segovia
110–114 (ms.)	appear in Segovia as bars 120–130
115–141 (ms.)	correspond roughly to bars 131–157 in Segovia

Some insight into the history of this sonata's composition is provided by a few letters from Segovia to Ponce (*quotations are taken from "Obra completa para guitarra de Manuel M. Ponce" by M. Alcázar*): "I had forgotten to say to you that it wouldn't be a bad idea to put a Minuet before the final Rondo. Please take a look at this Sonata, which has four movements (*the sonata in question was by Fernando Sor – editor's comment*). There is another sonata that you don't know, written in C major – you may have heard me play it once or twice in concerts – which also has four movements. Your Sor sonata needs to follow the same pattern."

Segovia performed the *Sonata Clásica* even before it had been properly finished. In another letter he writes: "On the 29th I have another concert in which I will include both your Sonatas: Sor in the first half (here I will have to put in the Rondo in C major) and Sonata III in the second half... and please finish the Rondo, so that I can perform the work in its complete version."

We do not know whether Ponce prepared all the additional material for the final version of his own accord, or whether Segovia's request that he rework the first movement made a difference: "... it sounds wonderful. Nonetheless I would ask you to make some changes to the transition into the second subject, the reprise and perhaps the coda too."

For the present edition it seemed wise to us to consult the original manuscript, as in this instance we have a complete movement fit for performance, even though the final printed version of 1929 contains widely different interpretations of detail.

In contrast with Segovia's score, the manuscript score (the first movement and the fragment of the second movement) does not include any instructions to the player. In order to produce a complete version of the work, we have used the printed edition of 1929 (with all its instructions to the performer) from bar 13 of the second movement to the end of the work. Alcázar's version, which must also have been based on the 1929 edition from bar 13 of the second movement onwards, does not always give the same interpretations of detail. In some places note values have been changed or articulation markings (inserted by Segovia?) omitted. We have reproduced the score exactly as it appears in the printed edition – excluding any printing errors – and simply inserted any missing rests (given in brackets). The strange bar lengths in the transition from the Minuet to the Trio (with an additional crotchet rest) have been retained, as has the crotchet rest in the final bar of the last movement. Slurs and fingerings put in by Segovia have not been included.

Now follows the list of corrections that were necessary for the present edition. As the manuscript fragments are only a first basic manuscript, with a few exceptions the missing rests have not been filled in. Even matching bars where Ponce's notation appears sometimes with and sometimes without rests (or crotchets instead of minims, e.g. bars 71–80), have been left as they appear in the original. In the ms. there are no bar numbers.

Detailed Notes

1st movement

- 19 middle part, last crotchet, error: b^{\flat} instead of b
- 21–22 repeat signs were added later; now written out as bars 21–24
- 27 chord on 2nd beat added later by Ponce, so crotchet rests missing from ms. have been added
- 29 soprano, last crotchet could be a subsequently added crotchet g (difficult to tell)
- 31 ditto bar 27, but here relating to the bass, with a change from a minim rest to a crotchet rest and an additional crotchet rest in the middle voice
- 44 soprano 2nd crotchet, (crotchet) rest missing
- 46 as in bar 31
- 48 soprano, 4th crotchet, (crotchet) rest missing
- 82–91 bass, pedal notes E marked with repeat slashes in ms. (here written out)
- 88 last quaver f adopted (should it be f^{\sharp} ?); Segovia also gives f
- 111 chord on 4th crotchet, the note c (soprano) deleted in ms. (adopted in that form here)
- 112 chord on 1st crotchet, the note b (soprano) deleted in ms. (adopted in that form here)
- 112–113 should really be repeated, as in bars 21–22
- 113 chord on 3rd beat f instead of f^{\sharp} (accidental omitted)
- 115 older version (crotchet E, crotchet d, quaver d, B, C^{\sharp} , E) deleted; different progression
- 116 (cf. also bars 27, 31) soprano written as semibreve, as in ms.
- 120 original notation here matches the subsequent alterations to bars 27 and 31 (additional chord on 2nd crotchet)

2nd movement (from bar 13 of Segovia's version)

- Title "Andante" does not appear in the manuscript fragment
- 4 soprano crotchet c, possibly tied to a semiquaver c? Tie only suggested, therefore not included (Segovia does not give the tie either)
- 6 soprano, penultimate semiquaver, d^{\sharp} instead of d (natural sign omitted)
- 15 Soprano, 1st beat, printing error: f instead of g
- 26 Bass: Segovia plays the quavers an octave lower on his recording
- 44 Soprano, 3rd beat, second semiquaver g: accidental omitted
- 45 the lower part might originally have been written as in bar 6 (3-part chords)

3rd movement (Segovia's version)

- 35 Descant: Segovia plays b for three crotchets on his recording
- 37 Bass: Segovia plays a crotchet G on the 3rd beat on his recording
- 48 Bass, 2nd beat: Segovia plays crotchet G instead of crotchet d on his recording
- 52 Middle voice, 1st beat, crotchet g instead of minim g

4th movement (Segovia's version)

- 50 Soprano, 1st beat, crotchet instead of quaver
- 101 Bass, 1st beat, Segovia writes A with a harmonic; Ponce must have intended to give the octave a without the harmonic (given as such here)

Sonate Romantique

The *Sonate Romantique* was written in 1928 and published a year later by Schott. As only movements One to Three have survived in Ponce's manuscript, we can only guess at the shape of the final movement in the original version. This may all the more interesting when one bears in mind how drastically the first movement "Allegro, non troppo, semplice" was later reworked. The extent to which Segovia bore some responsibility for this may only be guessed at, as no original sources have been discovered that might be able to provide precise information in this respect. It is therefore all the more surprising that in Miguel Alcázar's so-called manuscript edition the first movement contains identical details taken from Segovia's printed version almost throughout.

Various places are rather thin, and in some bars whole parts are missing, while Segovia adds several notes to many intervals or chords, where it is possible to play them in this way. In some cases the harmonic and musical structure has been significantly reworked (bars 4–5, bars 88–92). In several bars the rhythm has been changed, or ties that appear in the manuscript have been shortened or lengthened, while in other places whole passages or individual notes have been put into octaves. Particular significance attaches to changes in structure at the beginning of the second section in the first movement. Here bars 53 to 60 have been deleted and reduced to four newly written bars. From bar 72 the modulation in the ms. passes through C major with a diminished 7th chord on B^b in bar 76. Segovia's printed version here contains three more bars, modulating first through A minor into the second subject in E major; only then, in a manner similar to the manuscript version, does a C major passage lead with a diminished 7th chord to the note B^b.

Movements Two and Three, on the other hand, show many small discrepancies (in comparison with the first movement these are mostly insignificant) between the manuscript version and the printed edition of 1929. The most obvious instances in the second movement are in bars 25, 40, 44, 61 (different pedal notes in the bass) and in bars 67–68 (a new rhythm and alterations to the musical structure). In the third movement of Segovia's printed version the interval of a fourth that is so characteristic of Schubert – B – e in the bass (e.g. bars 1, 2, 3, 4, 9, 10, 12 and later on, too) – has given way to the simple bass note B. Bars 51 and 52 have been completely changed (the printed version here only has one bar). Segovia had bars 56–57 repeated again. Otherwise, particularly in the "Più lento" section from bar 66 onwards there is hardly a single bar that exactly matches the ms. Here again, chords have frequently been restructured, rests put in differently or note lengths altered. In these two movements the details of Alcázar's printed version match those of the manuscript to a far greater extent than in the first movement, apart from a few added octaves and the legato slurs missing throughout.

The movement headings are

- 1st movement: *Allegro, non troppo* (ms.) or *Allegro moderato* (Segovia)
- 2nd movement: *Andante* (ms.) or *Andante espressivo* (Segovia)
- 3rd movement: *Moment Musical, Vivo* (ms.) or *Allegretto vivo* (Segovia)
- 4th movement: (not included in ms.) *Allegro non troppo e serio* (Segovia)

This autograph manuscript could represent a finished version of the piece, on account of the very tidy appearance of the score. Relatively few details have been amended and all the dynamic markings are included already. In making corrections to Ponce's manuscript for the present edition the most noticeable feature was inconsistency in the use of rests; these have been adjusted where appropriate, with details given in the remarks that follow. In addition to this, in some places there are rhythmic inaccuracies that have been corrected, along with a few incorrect or missing accidentals. Bar numbers have been added to this edition.

The question of the missing manuscript score of the fourth movement leaves many other questions unanswered. It is interesting, however, that we find frequent references to this movement in letters written by Segovia to Ponce at the time when the sonata was being composed (*quotations from letters are taken from "Obra completa para guitarra de Manuel M. Ponce" by M. Alcázar*): "Waiting for the Finale, I sat on the starting blocks like a hungry dog... and I am driven to despair trying to play it on the guitar. It's incredibly difficult – for the first time in your music!! And you can't imagine why: it's the arpeggios... and one comes up against the same difficulties that make the Prelude from Bach's E major Suite unplayable on the guitar."

Segovia goes on to complain that some of the semitone and whole tone intervals written in the broken chord sequences (from bar 142) are unplayable. Alternative fingerings permitting all the notes to be played on different strings do not appear to have been found possible. So Segovia asks Ponce: "What is your solution to this problem? I am in a quandary, for I like this version just as it is written. Try if you can to keep everything as it is. Don't change anything in the rhythm or the melodic arrangement of the chords; just change the form of the arpeggios." Pleased with the results, in a letter dated 27 February 1929 Segovia writes to Ponce: "I am delighted. The last movement is wonderful. The chords are marvellous, but I think the bars of arpeggios that follow make the end of the movement seem a little lame. What do you think?" This may have been the reason why Segovia did not play a few of those bars of arpeggios (bars 169–173) on the recording he made in 1964. Diverging from the printed edition of 1929, on the recording Segovia also leaves out bars 132–133, 150–157 and 169–173.

The last movement also shows up a few discrepancies between Alcázar's version and Segovia's printed score. Note values have been changed, rests omitted and bass notes made longer, or else longer note values have been replaced with rests. A few dynamic markings have also been omitted. In the present edition the printed version of the fourth movement dating from 1929 (revised in 1957) is taken over in its entirety, apart from ties and fingerings marked in by Segovia. A number of printing errors have been corrected (see individual remarks).

Detailed Notes

1st movement

45–46	bass notes C [♯] instead of C (natural sign omitted)
52	minim rest missing in the upper part
52 (2 nd set of brackets)	bass, 3 rd crotchet, error (?): G [♯] instead of E
57	soprano, 9 th triplet quaver, natural sign omitted (the note b [♯] seems unlikely)
65	bass, 3 rd crotchet, error: f [♯] instead of f
71	bass, 9 th triplet quaver, natural sign omitted (e [♯] instead of e)
83, 85, 86	upper part in ms. marked with repeat slashes
90	soprano, dotted quaver, error: b instead of b [♯]
99	bass, crotchet rest added (missing in ms.)
110	bass, crotchet rest added (missing in ms.)
115	bass, crotchet rest added (missing in ms.)
122	middle part, 3 rd crotchet, note a missing in ms.
132	bass, 3 rd note in ms. given as crotchet without additional pause (now written as a minim)
137	bass, from 4 th crotchet until bar 139, crotchet rests missing
142	top part, 4 th crotchet, crotchet rest missing
149	bass, minim rest missing

2nd movement

11	soprano, 3 rd note, error: quaver instead of semiquaver (c [♯])
22	bass, 3 rd crotchet, error: crotchet instead of dotted crotchet
31	soprano, minim rest added (may have been forgotten)
40	bass, 1 st minim, tie omitted
50	soprano, 3 rd beat, minim rest added (possibly forgotten)
53	notation as in bar 7 (middle part as minim instead of crotchet)
59	soprano, 3 rd note, error: quaver instead of semiquaver (e)

3rd movement

8	bass, last quaver, rest added
23	bass, 2 nd crotchet, rest added
33	bass, 2 nd crotchet, rest added
36	soprano, dotted quaver c [♯] , accidental omitted
39	bass, 2 nd quaver and 2 nd crotchet, rests added
41	bass, 2 nd crotchet, rest added
43	bass, 3 rd crotchet, rest added
47	soprano, 2 nd crotchet, rest added
53	bass, 2 nd crotchet, rest added
56	bass, last quaver, rest added
78	bass, 2 nd crotchet, rest added
79	bass, 1 st crotchet, rest added

4th movement (Segovia's version)

- 29 Soprano, 1st beat, f instead of f#
- 34 Bass, 2nd beat, second quaver: on his recording Segovia plays C# instead of g# (here left as g#)
- 35 Soprano, 1st beat, second semiquaver c instead of c#
- 50 Soprano, from 3rd beat, possible printing error: on his recording Segovia plays the second half of the bar as in the previous bar: g# – f## – g# – g# (not used here, though)
- 88 Soprano, 2nd beat, minim b was probably intended by Ponce to be played without the harmonic; on his recording Segovia plays the note at normal pitch, without the harmonic
- 88 Segovia plays the bass an octave lower on the 1st beat and omits the E on the 3rd beat. This matches bar 6 (here left as in the printed version)
- 89 middle voice, 3rd beat, natural sign (for e) omitted, here Segovia plays a different 4-part chord: F# – e – a# – g
- 101 Soprano, last semiquaver, printing error: a instead of f# (Segovia plays f# on his recording)
- 104 Soprano, last semiquaver, printing error: g# instead of d# (Segovia plays d# in his recording)
- 108 Soprano, 1st beat, fourth semiquaver, printing error: e instead of c##
- 110 Bass, last note: on his recording Segovia plays F# instead of A# (here left as A#)
- 127 Middle voice, 1st beat, crotchet a might originally could have been intended as a minim, as in bar 4
- 129 Soprano, the bass note E on the 1st beat on his recording (instead of on the 3rd beat)
- 155 6-part chord, third note up from the bass, printing error: e instead of d
- 164 6-part chord, 2nd beat, second note up from the bass: Segovia plays A instead of e on his recording
- 165 6-part chord, 1st beat, second note up from the bass: Segovia plays A instead of e on his recording

Sonatina

The manuscript of the *Sonatina*, completed in December 1930, reveals itself among the works published here as a genuine fair copy. The clear, tidy appearance of the manuscript (with very few corrections), the careful inclusion of dynamic and tempo indications and the words "*Paris, Dec. 1930*" added at the end of the work allow us to conclude that what we are dealing with here really is a final version. Miguel Alcázar in his complete edition refers to other earlier fragmentary versions (of the first movement, ten bars of the second movement and the third movement, in a bundle of papers with the *Preludes*) which were not available to us and which are only of minor editorial significance in view of the existence of this fair copy.

The edition published by Schott in 1939 was no longer entitled *Sonatina*, but *Sonatina meridional* and reveals a large number of small discrepancies from the manuscript, as well as a few significant differences. Besides a series of alterations to dynamic, character and tempo indications, changes have been made – as so often – to the arrangement of chords (as early as bar 3 of the first movement), bass notes have had octaves doubled, notes have been added (e.g. 1st movement, from bar 79) or in some instances left out. Sometimes there are also modifications to the rhythmic structure (e.g. 1st movement, bars 175 and 177) and melodic shape (e.g. 2nd movement, bar 4). Important changes are to be found in the first movement (bars 209–212) among other places, purely made for ease of playing. A few striking changes appear in the final movement: the musical structure of bars 2–4 has been modified; the tempo indication "*poco più lento*" from bar 57 has been left out; remarkably, in bar 105 there is an f instead of f# (particularly remarkable as Segovia also plays f# in his recording); rhythmic modifications to bars 107, 109–110, 113, 120–121, 124–126, 128–130. In Segovia's published edition four new bars have been added after bar 139.

Even the tempo indications for the movements have been changed:

1st movement: *Allegro non troppo* (ms.) to *CAMPO, Allegretto* (Segovia)

2nd movement: *Andante* (ms.) to *COPLA, Andante* (Segovia)

3rd movement: *Vivace* (ms.) to *Fiesta, Allegro con brio* (Segovia)

It is worth mentioning a recording made by Andrés Segovia in 1949 which contains entirely new material, not published in the Segovia edition, in the final movement (probably added by Segovia himself). John Williams also included these additional passages in the recording he made in 1973, placing them as follows:

16 new bars after bar 135 (bar numbers in ms.)



(transcribed by Hubert Pradel from the recording)

8 new bars after bar 147 (bar numbers in ms.)



(transcribed by Hubert Pradel from the recording)

Detailed Notes

1st movement

- | | |
|----------------|---|
| 20, 24, 34, 36 | triplet signs omitted (left as such) |
| 61 | tied quaver a should be a dotted crotchet (cf. also bar 209) |
| 67 | "a tempo" appears wrongly in ms. from bar 65 (corrected) |
| 79 | last quaver f [♯] as in ms., but at the end of the bar here there is an additional note-head f [♯] in ms. (perhaps intended as an alternative, playing two semiquaver f [♯] s instead of one quaver) |
| 160, 162 | triplet signs omitted (left as such) |
| 179 | quaver A in ms. has natural sign written over it, previously A [♯] (Segovia has quaver B [♭]) |
| 181 | quaver g here adopted from ms., but sounds like an error (Segovia has quaver f) |

3rd movement

- | | |
|----------------|---|
| 23, 24, 26, 48 | error: minim rests instead of whole bar rests |
| 57 | "piu" instead of "più" (left as in ms.) |